

THE ART INSTITUTE OF CHICAGO **Bulletin**



*Detail from the Bamboo Stream Spring Rain Scroll by Hsia Ch'ang, 1388-1470*



*Self Portrait, 1882, painting by Munch*

## EDVARD MUNCH

The Norwegian painter Edvard Munch, born only eleven years after Van Gogh, is rarely considered a contemporary of his famous Dutch colleague because he outlived him by so many years. Shortly after his eightieth birthday in 1944 Munch died, leaving behind him a large number of paintings, a vast output of graphic works and a renowned reputation in northern Europe, particularly in Germany and Scandinavia. Curiously, his name was little known in the United States probably because his paintings were rarely exhibited here and never in a comprehensive one-man show. Due to the retiring nature of his life and his preference for living in the north of Europe,

Paris dealers neglected Munch and failed to promote his work with the Gallic zeal responsible for the international, if temporary, success of certain other contemporary Expressionist artists. His paintings, less known in America than his etchings, lithographs and woodcuts, were seen chiefly in Germany and Norway where his greatest influence was felt.

I mention his name in connection with Van Gogh because I feel the two men had certain qualities in common. Undoubtedly Munch owed much to his Dutch forerunner, but in addition both artists seem to emerge from similar sources. Each started in his native country with sombre dark color; each visited Paris early and completely transformed his color and style under the influence of Impressionism. It is interesting to see how the two men experienced independently the same reactions and how finally each found his own individual style based on lonely psychological difficulties and on indigenous influences. The cold and mysterious northern landscape of Norway dominates Munch's work no less than the wide horizons of Holland permeated the paintings of Van Gogh, even after that artist moved permanently to France. Both men are essentially subjective, frankly expressing their own personal emotions through daring color, unconventional compositions and deeply symbolic content. Munch's work seems today more dated than Van Gogh's, chiefly because it is more literary and less generalized.

At last, six years after Munch's death, a retrospective one-man exhibition has come to this country where it is being seen in ten important American museums. The show, opening at the Art Institute of Chicago on May 8, 1951, will give Mid-Westerners an opportunity to become familiar with the entire chronology of Munch's development. Included in the exhibition are a large group of paintings, a few water colors and a number of prints.

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*Self Portrait Between the Clock and the Bed, 1940, painting by Munch*



*The Death Chamber, 1896, lithograph by Munch*

*Jealousy, 1897, painting by Munch*



The visitor will first be struck by a remarkable series of self portraits, the earliest showing the artist as a handsome young student of eighteen, the last an incisive document of an erect, proud seventy-eight year old. In between there are many nuances, portraits of inner turmoil, portraits where fear and loneliness predominate, for Munch's bachelor life was not without psychological debacles. The whole group becomes a kind of autobiographical account, an intimate survey of the emotional range of one man's life where restraint and austerity collide with hysteria and despair. A tortured portrait of 1895, entitled *In Hell*, is an excellent example of this.

It was not only through self portraits that Munch told the inner story of his life; he was equally autobiographical in the many narrative scenes he painted where figures predominated. His different versions of the sick girl wasting away before the eyes of a devoted mother is the story of his own sister's death and the dramatic lithograph of 1896, called *The Death Chamber*, is a further commemoration of this tragic event; so also the oil, *By the Death Bed*, painted a year earlier. Even more revealing than these symbolic illustrations are his many attempts to depict actual emotions like Anxiety, Jealousy, Melancholia, Lust, to mention but a few of his own titles. Most famous, perhaps, is an early painting, *The Cry*, where a stylized figure stands screaming in an eerie northern landscape, appropriately frozen as in a nightmare.

For that matter no other artist has ever so fully understood the cold blue light of the North, its mystery and its brutality. Sometimes his color recalls the translucence of a block of ice bathed in a frigid sun. To those who have experienced the unforgettable summer nights of Norway, where darkness never completely takes over, Munch's landscapes become doubly nostalgic.

At an early date he showed interest in decorative and symbolic problems, hoping to paint whole series of ideas in groups of connected pictures. As a result he thought in terms of



*The Cry*, 1893, painting by Munch

very large wall-paintings, almost murals, arranged as triptychs and polyptychs rather than as isolated works. Certain of these are included in the exhibition, others were impossible to move or ship.

As a printmaker Munch was both prolific and profound. Technically his lithographs, etchings and woodcuts are brilliantly conceived. In emotion and content their range parallels his painted works and sometimes, through condensation and elimination, they surpass in power the more ambitiously dimensioned canvases.

It is essential to remember how extensively Munch has influenced twentieth century art in Germany. From time to time he lived there and was usually accepted as the father of German Expressionist painting, a school which was popular just before the last World War. Such artists as Schmidt-Rottluff, Heckel, Beckmann, Kirchner and even Nolde owe much to his powerful idiom.

KATHARINE KUH

## THE BAMBOO STREAM SPRING RAIN PICTURE

On the lucky first day of the sixth month in summer of the cyclical year *hsin yu*, in the reign of the Emperor Cheng T'ung (June 1, 1441) Hsia Ch'ang bent over his painting table and wrote thus on the end sheet of the long scroll he had just finished painting: "In Hai Yu (a town or county) Mr. Chou Chi Hung built a house upon the west side and planted 10,000 bamboos encircling the streams. I have visited this place. I love the quiet of its rocks and streams and the subtle color of the bamboos, for these can wash away all care. One day Mr. Chou ordered his nephew T'ing Yüeh to take this white scroll to my house and request a painting. At that time I was enjoying the coolness in a pine shelter, but I recalled the beauty of the scene and complied with his request by painting this bamboo stream spring rain picture. Although I cannot venture to compare my work to the supreme achievements of ancient artists, nevertheless, this

painting seems to me to resemble the beauty of the place itself. I wonder if such a cultivated person as Mr. Chou will not feel the same as I when he gazes at this picture?" Then the artist signed his name, using both Hsia Ch'ang and his *tzü* or style name, Chung Chao, stating the date and the place, Tung Wu, the present province of Chiang Su. This statement was not appended to the painting, but was written on the very sheet on which the final bamboo spray ends the composition.<sup>1</sup>

Not only the gentleman who commissioned it, but a long succession of delighted owners must indeed have treasured this scroll, if we may judge from its remarkable state of preservation. Among them were three emperors,<sup>2</sup> for it finally passed into the Imperial Collection, and is minutely described in the 1744 edition of the Ch'ien Lung catalogue of the Imperial Collection. Its dimensions are given, its colophons transcribed and all the seals are listed, mention even being made that one is so rubbed that it is difficult to read. In a way, then, this painting is a well substantiated historic document though we treasure it primarily for its great beauty.

The bamboo picture occupies an honored place in the great tradition of Chinese painting. Almost any painter could dash off a bamboo branch that would seem charming and quite satisfactory till compared with the work of a master, but everyone was familiar with bamboo painting and a veritable army of fairly well trained critics was always ready to express opinions, laudatory or otherwise.

Hsia Ch'ang (1388-1470), pupil of Wang Fu (1362-1416), a famous painter of bamboos, is said to have surpassed his master. We know little of his life, however. But whether or not we would be satisfied with a tricky bamboo sketch executed in a few minutes by some bright contemporary painter, we cannot but marvel at the prodigious performance of Hsia



*T'i Pa by Emperor Ch'ien Lung. An inscription at the beginning of the Bamboo Stream Spring Rain Scroll painted by Hsia Ch'ang in 1441. Large characters reading right to left are Ch'ing T'ing, "Clearly Hear." The characters on the left read from top to bottom, "Ch'ien Lung Imperial Brush" (his own hand.)*



Ch'ang. His picture is sixteen inches wide and fifty feet long; it shows in continuous sequence his beloved bamboos in all stages of growth—in quiet rain or lashed by stormy winds—and it is never halting or monotonous. Like most of the great bamboo paintings it is in monochrome—black Chinese ink.

At the beginning of the scroll the Emperor Ch'ien Lung, a far better calligrapher than poet, wrote the two dashing characters which appear on page 26. From right to left they read Ch'ing T'ing, "clearly hear," and in the poem which he could seldom refrain from writing, he speaks of the sounds of nature which the scroll causes one to hear. This he wrote in 1740 when he had been Emperor only three or four years, which is probably a fortunate circumstance for at a later date he would not have hesitated to write verses on the painting itself. Doubtless he was encouraged to do so by his courtiers.

Scrolls such as this were never intended to be viewed entire. They were kept securely rolled in a nicely fitting box, awaiting the time when a worthy person, the owner himself or some valued friend or collector, would spend an hour, or perhaps many, sitting before a table and unrolling the scroll with his left hand as he rolled it again with his right, for all Chinese scrolls read from right to left. One looks only at as much as can comfortably be seen between his outstretched hands.<sup>3</sup> It is consequently ideal to view a scroll in solitude, but one can imagine a friend sitting closely on each side to share the rapture on most occasions. The colophons (*i pa*) written at later dates and appended to the scrolls were the outcome of such enchanting experiences.

The learned curator of antiquities of the National Museum of China, Wang Shih Hsiang, states, "The Chinese point of view holds that the brush work is the most important single element in an ink bamboo painting, overshadowing both composition and ink tonality."<sup>4</sup> A single stroke of a brush means more to the Oriental artist than it can ever mean to us; for him it lives and moves and breathes

unless it be what he scornfully terms *k'ung pi*, the empty stroke, a mere space filling device. With us the brush strokes are more or less unconscious by-products—with the Chinese artist a primary consideration. The form that the stroke shall take is of equal importance with the form it is to set forth. Then, too, since painting was to appeal only to the cultivated person, the painter necessarily addressed himself to an audience of accomplished critics, each of whom prided himself on writing beautifully with the brush. (Note the verb *hsieh* is used indiscriminately for painting or writing.) The illiterate artist is consequently an impossibility in China. A reference to Hsia Ch'ang's style was made by the critic Chang Keng (1685–1760), who wrote, "I saw Hsia Chungchao's (Hsia Ch'ang) painting which was relaxed in the extreme, graceful and easy. He . . . had no dots and brush flips to fill the space."

It will be illuminating to study the full-scale detail of Hsia Ch'ang's brushwork (Page 29) and keep it in mind while following the other parts of the scroll. Remember that the bamboo stems were drawn with one stroke of the brush, from joint to joint. Where the stems appear lighter on one side and rounded, the brush was dipped first in the black ink on the inkstone and then one side was touched with water resulting in a direct and subtle blending of tones. Note also the variety and characteristic shapes of the leaves, sometimes single or in pairs, sometimes crowded but never confused, always vital and strong. A springy stroke, rapidly tapering and sharply curved towards the tip, is a favorite with Hsia Ch'ang who employs it frequently to represent harsh grasses growing at the edge of boulders and outlining the stratifications of cliffs. Then there is the *tien* beloved of all Ming painters and some of their predecessors. This is simply the Chinese word for spot and refers to the numerous, generally black dottings made by the tip of the brush, sometimes singly or in short rows or clusters. What do they represent? That is for you, the spectator, to decide.

The painter places these carefully to accent his composition, much as a chef might add minute quantities of pungent seasoning. They call one's attention to a stressed portion of the composition without adding the ideas of additional objects. Here we may decide that they could well be pebbles, moss, mere irregularities, but they serve their purpose and remain anonymous.

The tonal quality of the scroll is also noteworthy. Many bamboo pictures are more or less silhouettes, beautiful but harsh in maximum contrasts. Our Bamboo Stream Spring Rain Picture abounds in subtleties: silvery greys, translucent browns as well as velvet blacks. There is always the feeling of receding planes and the third dimension. There is space behind the picture rather than emptiness.

The painting begins quietly. One looks across a rippling stream with a few waving reeds to a mud bank on which bamboos stand, though only their roots may be seen. Then the

near shore enters the picture and we follow a narrow stream for a considerable distance. Sometimes it disappears behind the rocks to emerge again in a different mood and when it seems to have been lost forever, it bursts forth into a dashing waterfall and disappears. The painting is a bamboo scroll, to be sure, but the stream is of prime importance and the spring rain, of which we are continually conscious, is also a potent factor. But Hsia Ch'ang was a *wên jen*, a literary, as opposed to a professional painter, and his mind was full of poetic connotations as he painted. His skill in composition was such as to insure constant interest without the introduction of extraneous matter. Nevertheless, he introduces a flowering plum tree over-hanging a gleaming pool and again a sweeping branch of pine which is breathtaking. The bamboo, the plum and the pine, the auspicious trinity of trees, make this, esoterically, a perfect picture.

CHARLES FABENS KELLEY

#### NOTES

1. All such scrolls were composed of numbers of sheets of paper carefully pasted together to produce a continuous painting surface. It is necessary to remount scrolls from time to time as they sustain damage or suffer from age and deterioration. Then the individual sheets are often trimmed and overlapped to conceal the wear causing breaks on the composition in consequence. Each seam in this scroll is twice stamped with a small seal, half on each sheet, to show that the painting has not suffered in remounting. Indeed, except for rather worn edges, the scroll is in astonishingly strong condition and still very flexible.

2. The scroll bears seals of three Emperors, Ch'ien Lung (1736-1795), Chia Ch'ing (1796-1820) and Hsüan T'ung (1908-1912), the ill-starred Pu-Yi who probably took this scroll to Manchuria with him. Each of these seals is in the form prescribed for recording an official inspection by the Emperor himself.

3. The ability to make a continuous composition so completely integrated that any part of it seems complete when seen apart from the context is something only Oriental painters, the Chinese and the Japanese, have developed.

4. *Archives of the Chinese Art Society of America*, Vol. III, 1948-1949, pp. 51-52.

*I wish to thank Mrs. Mary Liu for her very stimulating help in the study of this scroll.*

*Full-sized detail of brush work on the Bamboo Stream Spring Rain Scroll by Hsia Ch'ang*





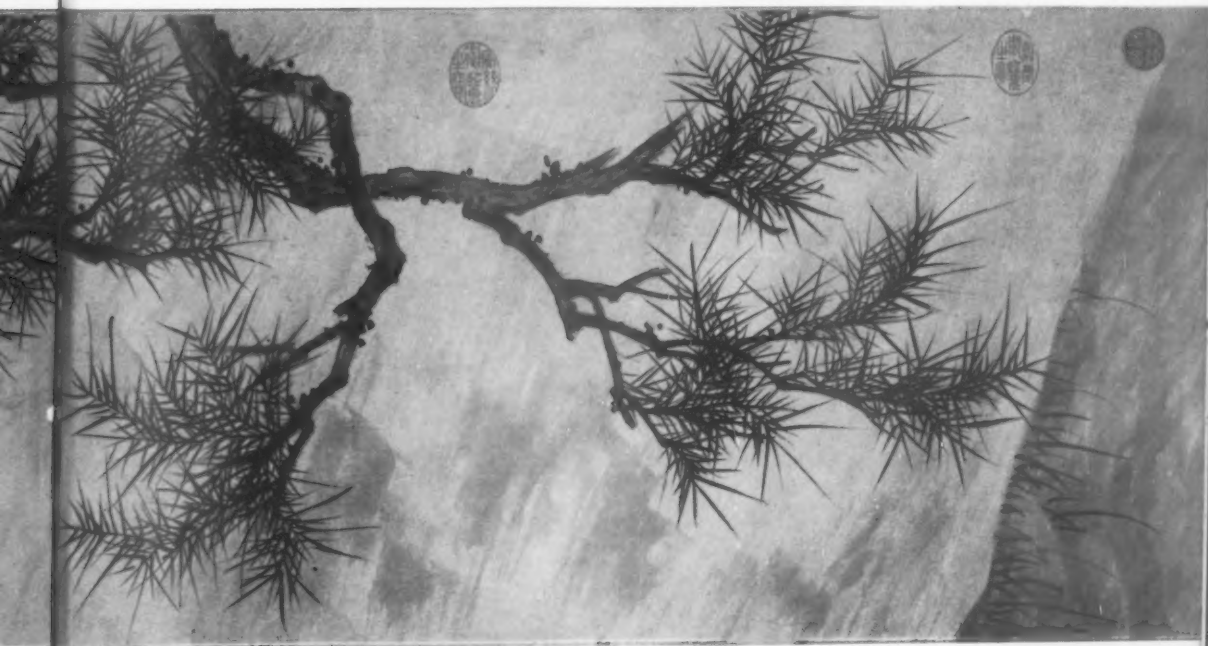


*Flowering Plum and Floating Bamboo Spray, detail from the Bamboo Stream Spring Rain Scroll by Hsia Ch'ang*





*Pine Branch with three Imperial seals: from right to left, Ch'ien Lung, Chia Ch'ing, Hsüan T'ung, Detail from the Bamboo Stream Spring Rain Scroll by Hsia Ch'ang*





### THE MUSEUM, THE JEEP AND THE SCHOOL CHILD

To the Chicago Public School Art Society the Art Institute owes an increasingly lively contact with the city's younger generation. Though this group's official connection with the museum is only of ten years' standing, the Society's beginnings date back to the World's Columbian Exposition. A note clipped to an early annual report tells in flowing penmanship how the fair lifted "the straight horizontal of the prairies into an aspiring vertical of culture." One proof of this spirit was the organizing in 1894 of the Chicago Public School Art Society by Ellen Gates Starr, co-founder with Jane Addams of Hull House and an active member of the Chicago Woman's Club. Its purpose then and now was to interest the public school children of Chicago in art. Toward this elusive goal the Society has worked for over half a century, always in collaboration with the Board of Education and the Art Institute. Maintaining a staff of two half-time workers—an executive secretary and an extension lecturer—the Society, under the Presidency of Mrs. Solomon B. Smith, works closely with Helen Parker, Head of the Department of Education at the Art Institute. Funds for this educational project stem from the dues of some three hundred members, donations from generous friends and the proceeds of benefits.

For many years the Society's efforts were centered chiefly on helping public schools acquire, frame and install art reproductions. In the early days these reproductions consisted largely of pasty plaster casts and murky pictures in appropriately dark oak frames, like sepia photographs of the Colosseum and bromine prints of Pre-Raphaelite Galahads. Most of these bowed out with the hanging fern, the droopy bloomer and the butterfly hair bow. Now the more presentable frames have been refinished and are being used on large, attractive color reproductions.

In the Society office can be found a sample collection of some 200 reproductions, carefully juried to represent the best in painting and color fidelity. Giotto and Breughel vie with Van Gogh and Picasso for the favor of mid-twentieth century Chicago youngsters. Selections for the schools are usually made by eager groups of children who come with their teachers to see the collection which is shown and explained to them by one of the Society's staff members. The chosen prints, labelled and framed, are billed to the schools at cost, one-half the regular retail price. Discounts are offered to public schools outside of the city, private schools, settlements and hospitals.

Since all too frequently those schools

which most need pictures are least able to buy them, many privately organized gifts have been arranged through the Society. During 1950 three important collections of framed reproductions were thus presented to three needy schools. The total number of reproductions since 1922, which have gone into the city's public schools with the Chicago Public School Art Society label, exceeds 9,000.

Another way public-spirited Chicagoans have given the Society a vote of confidence is by supporting its scholarship program, currently headed by Mrs. William Burry. Through

the generosity of various individuals and civic groups, twenty-five talented high school graduates are attending art school, the largest number since the program was inaugurated ten years ago.

Art Institute visitors are familiar with the escorted groups of public school children who have forsaken spelling and arithmetic for an organized bus outing to the museum. Free guide service for some of these gallery tours has long been provided by the Chicago Public School Art Society, which is currently sponsoring five tours each week.

*School children select reproductions in the office of the Chicago Public School Art Society*





A recent innovation is the program of free illustrated art lectures being given at the public schools. This is where the jeep comes in. Loaded with projector, screen, slide cases and sundry equipment, it is driven from the Art Institute to schools all over the city by an extension lecturer, Maryette Charlton. The arrival of a winged horse could hardly cause more excitement than the jeep. Nor does the children's interest diminish as Miss Charlton sits among them, operating an amazingly versatile new projector and telling them simply and conversationally about art. Most of her points are illustrated on the screen with color slides recording every-day visual experiences familiar to the children, such as color in the corner stop signal, line in the roller coaster at River-view and form in gasoline storage tanks.

The jeep has been doubly useful since last spring when the Art Institute agreed to lend

original paintings for circulation in the public schools. Works by Maurice Utrillo, Raoul Dufy and two Chicago artists, Francis Chapin and Margo Hoff, have been hung for three to four week periods in certain schools. For example, at the Mayfair School a wall facing the main entrance of the building was entirely devoted to Utrillo, with an original oil painting and a water color on loan from the Art Institute, four framed reproductions from the school's own collection and two panels prepared by the Society explaining the artist's life and work. Likewise Margo Hoff's *Murder Mystery* was exhibited in a display using actual objects from the painting, a technique which stimulated the children to compare real objects with the artist's rendering of them. It was further dramatized with a color photograph of the model in the same room and in the same pose as was used in the picture.

*Margo Hoff's Murder Mystery on exhibition in a Chicago Public School*







*Audience inspects projector*

The enthusiastic response of children and teachers to both the Utrillo and the Hoff exhibitions underlines the need for travelling shows and for using original works of art whenever possible. Accordingly a new program is at present being prepared for introduction in the schools this fall. This is the plan: to combine all possible resources, reproductions, gallery tours, illustrated lectures, original works of art and, of course, the indispensable jeep in a program where travelling exhibitions will prepare the children for trips to the Art Institute. In this way a few of Chicago's masterpieces will come to have distinctive meaning for them. It is hoped that the schools will help integrate the art material with other studies like history, geography, literature and especially applied arts. The Chicago Public School Art

Society lecturer will play an important role, first with an illustrated talk at the school when the travelling exhibition is installed and next at the logical climax of the project when the school group comes to the Art Institute and sees the painting itself. To achieve further continuity and interchange of experience, at least three programs will be brought to each participating public school, introducing the children to paintings of different styles and periods. Possibly stimulating interschool programs will naturally develop from this plan.

How much the Society can bring to Chicago's 502 public schools depends now upon the amount of support that can be summoned to expand the facilities of the Chicago Public School Art Society.

SUZETTE MORTON ZURCHER

## *Exhibitions*

### **Italy at Work: Her Renaissance in Design Today**

A survey of the contemporary decorative and industrial arts of Italy through specially designed interiors and some two thousand objects mainly designed for household use. Arranged by the Art Institute of Chicago with the aid of the Italian Government for a series of nation-wide showings.

*Galleries G50-G58: Through May 13*

### **Edvard Munch**

First comprehensive one-man show in America of paintings and prints by the dynamic Norwegian Expressionist who died in 1944.

*Galleries 51-26: May 8-June 10*

### **Fifty-fifth Annual Exhibition by Artists of Chicago and Vicinity**

This all-juried annual will be selected by John Atherton, Joseph Hirsch and Allen S. Weller.

*Galleries G52-G61: May 31-July 8*

### **How Real is Realism?**

An exhibition using new devices to explore the possibilities of realism in art.

*Gallery of Art Interpretation: Indefinite*

### **Contemporary Embroidery**

A special exhibition selected from the work of Mariiska Karasz.

*Gallery A4: April 17-May 15*

### **Eleventh Annual Exhibition of the Society for Contemporary American Art**

Each painting and piece of sculpture in the exhibition has been nominated by a member of the Society.

*Galleries 27, 28, 30: April 11-May 6*

### **Introduction to the Print Collection**

This exhibition, chosen to give a suggestion of the resources of the Art Institute's large collection of prints, contains many recent accessions.

*Gallery 11: April 20-September 30*

### **Japanese Woodcuts by Contemporary Artists**

An exhibition of prints by artists who have been active in this field during the last twenty years. Lent by the artists and private collectors in Japan.

*Gallery H5: May 1-July 2*

### **School of the Art Institute of Chicago Exhibition**

An annual event which shows a careful selection of the work of students from the many different departments of the School.

*Galleries G52-G61: August 30-September 30*

### **Goldsmith Work of the Renaissance**

Jewelry and decorative objects in precious materials representing the production of various European countries from the late middle ages through the seventeenth century. Selected from the collection of Melvin Gutman of New York City.

*Gallery G6: Indefinite*

### **Yellowstone Park: A Photographic Interpretation by Franz Lipp**

Franz Lipp's comprehensive photographs of Yellowstone National Park emphasize the varied abstract qualities of form in the geyser basins, the animals at different seasons and a wide selection of other natural phenomena. Special explanatory programs will be featured during this display.

*Galleries G51, G52, G53, G54: July 19-August 19*

### **Drawings Recently Acquired for the David Adler Collection**

A group of important eighteenth and nineteenth century drawings given to the Art Institute by friends of David Adler.

*Gallery 17: Through September*

### **A Loan Exhibition of Chinese Furniture**

Assembled by a distinguished Peiping collector.

*Gallery M3: Through April 22*

### **Japanese Screens**

A small exhibition of Japanese screen painting of the seventeenth and eighteenth centuries.

*Gallery H9: Indefinite*

### **Chinese Ceremonial Bronzes**

An important collection covering a range of more than a thousand years. Lent by Avery Brundage from his private collection.

*Gallery H12-H13: Indefinite*

### **American Rooms in Miniature by Mrs. James Ward Thorne**

Thirty-seven scale models of furnished American interiors illustrating our decorative development from the seventeenth century to the present.

*Gallery A12: Indefinite*

*THE DEPARTMENT OF EDUCATION, Miss Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.*

#### **The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS**

All lectures by Helen Parker. Free to the public in Fullerton Hall Thursdays at 6:30 P.M.

April 5	Let's Visit Paris
April 12	The International School of Painting
April 19	Some Contemporary American Painters I
April 26	Some Contemporary American Painters II
May 3	Italy at Work
May 10	Let's Visit Peru
May 17	Prints and Drawings in the Art Institute of Chicago
May 24	Paintings in the Phillips Memorial Gallery, Washington, D. C.

# MEMBERS' CALENDAR

<b>Monday Courses</b> 11:00 A.M. Survey of Art  11:55 A.M. The Key to Our Treasures  2:00 P.M. Clinic of Good Taste  2:00 P.M. Members' Studio, II 5:45 P.M. Adult Sketch Class <i>Mr. Osborne</i> 8:00 P.M. Clinic of Good Taste or Art Through Travel	     See note on page 39 See note on page 39   	<b>April 2</b> The Post-Impressionists <i>Helen Parker, Gallery 42</i>  Gauguin—Nostalgic Exile <i>Mr. Buehr, Gallery 42</i>  Companionable Furnishings—With your Pocketbook <i>Ward Jackson</i>  Members' Studio Adult Sketch Class   Companionable Furnishings—With your Pocketbook <i>Ward Jackson</i>	<b>April 9</b> Matisse <i>Helen Parker, Gallery 42</i>  Vision and Delight <i>Mr. Buehr, Gallery 42</i>  Companionable Furnishings—With your Ideals <i>Ward Jackson</i>  Members' Studio Adult Sketch Class   Companionable Furnishings—With your Ideals <i>Ward Jackson</i>	<b>April 16</b> The "Fauves" <i>Helen Parker, Gallery 39</i>  The Beast: His Marks <i>Mr. Buehr, Gallery 39</i>  Lessons from Italy at Work <i>Dr. Watson</i>  Members' Studio Adult Sketch Class   Paris and the Chateaux <i>Dr. Watson</i>
<b>Friday</b> 10:00 A.M. Adult Sketch Class <i>Mr. Buehr</i>  12:15 P.M. Current Exhibition Promenades  2:00 P.M. Art Through Travel or Art Appreciation  2:00 P.M. Members' Studio, I 6:30 P.M. Art Through Travel or Current Exhibition Promenades  8:00 P.M. Art Through Travel	<b>March 30</b> Adult Sketch Class   Italian Decorative Arts <i>Mr. Buehr, Gallery G52</i>  Modern Architecture <i>Georgia Craven</i>  Members' Studio Artists on Vacation <i>Mr. Buehr</i>  NO PROGRAM	<b>April 6</b> Adult Sketch Class   Post-Impressionism <i>Frederick A. Sweet, Gallery 42</i>  New Rhythms in Photography <i>Maryette Charlton</i>  Members' Studio Post-Impressionism <i>Frederick A. Sweet, Gallery 42</i>  Artists on Vacation <i>Mr. Buehr</i>	<b>April 13</b> Adult Sketch Class   Contemporary American Art Exhibition <i>Mr. Buehr, Gallery 25</i>  Paris and the Chateaux <i>Dr. Watson</i>  Members' Studio Paris and the Chateaux <i>Dr. Watson</i>  NO PROGRAM	<b>April 20</b> Adult Sketch Class   Italy at Work <i>Dr. Watson</i>  Ancient Greek Music <i>Isabel Parry and Ruth Parry Gorton</i>  Members' Studio Italy at Work <i>Dr. Watson</i>  Paris and the Chateaux <i>Dr. Watson</i>
<b>Saturday</b> 1:10 P.M. The Raymond Fund Classes for Children <i>Mr. Osborne</i>	<b>March 31</b> They're Mine	<b>April 7</b> Safe and Sound	<b>April 14</b> Hearts and Flowers	<b>April 21</b> New Shoots are Green
<b>Sunday</b> 3:00 P.M. Art Through Travel	<b>April 1</b> Artists on Vacation <i>Mr. Buehr</i>	<b>April 8</b> Paris and the Chateaux <i>Dr. Watson</i>	<b>April 15</b> Paris and the Chateaux <i>Dr. Watson</i>	<b>April 22</b> Switzerland, the Italian Lakes and Milan <i>Dr. Watson</i>

**ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED**

es'' Gallery 39	<b>April 23</b> Picasso I <i>Helen Parker, Gallery 40</i>	<b>April 30</b> Picasso II <i>Helen Parker, Gallery 38</i>	<b>May 7</b> Some Twentieth Century Painters <i>Helen Parker, Gallery 35</i>	<b>May 14</b> Edvard Munch <i>Helen Parker, Gallery 51</i>	<b>Art Institute Lecturers:</b> Dudley Crafts Wat- son, Helen Parker, George Buehr, Addis Osborne and staff members.  <b>Guest Lecturers:</b> Maryette Charlton, Department of Edu- cation, Art Institute of Chicago Georgia Craven, De- partment of Educa- tion, Art Institute of Chicago Frederick A. Sweet, Associate Curator of Painting and Sculp- ture Ward Jackson, In- terior Consultant Mildrid McAllister, Expert on Flower Arrangement, Gar- dens Isabel Parry and Ruth Parry Corton, Classical Scholars, Musicians  <b>Note:</b> At the <i>Adult Sketch Class for Nov- ices</i> , Mondays and Fridays, materials are available for 15 cents. On Sundays the <i>Art through Trav- el</i> lectures are open to the public at a charge of 60 cents, including the Fed- eral tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.
His Gallery 39	Periods through Link <i>Mr. Buehr, Gallery 40</i>	What is Abstract? <i>Mr. Buehr, Gallery 38</i>	Mondrian and Léger Domain <i>Mr. Buehr, Gallery 35</i>	Cry from the North <i>Mr. Buehr, Gallery 51</i>	
m Italy	Planting Gardens for Summer Bouquets <i>Mildrid McAllister</i>	The New Summer Furniture <i>Dr. Watson</i>	Swedish Crafts <i>Dr. Watson</i>	Some Rules for Summer Living <i>Dr. Watson</i>	
Studio	Members' Studio	Members' Studio	NO PROGRAM	NO PROGRAM	<b>September 28</b> Adult Sketch Class  Student Exhibition <i>Dr. Watson, Gallery G52</i>  Summer Rhapsody, 1951 <i>Dr. Watson</i>  Members' Studio  Summer Rhapsody, 1951 <i>Dr. Watson</i>  NO PROGRAM
h Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	
ne Cha-	Planting Gardens for Summer Bouquets <i>Mildrid McAllister</i>	Switzerland, the Italian Lakes and Milan <i>Dr. Watson</i>	Swedish Crafts <i>Dr. Watson</i>	NO PROGRAM	
h Class	<b>April 27</b> Adult Sketch Class	<b>May 4</b> Adult Sketch Class	<b>May 11</b> Adult Sketch Class	<b>May 18</b> NO PROGRAM	<b>September 29</b> New Series Begins
rk	Italy at Work <i>Dr. Watson</i>	Italy at Work <i>Dr. Watson</i>	Edvard Munch <i>Dr. Watson, Gallery 51</i>	Memories for the Summer <i>Dr. Watson</i>	
ek	Switzerland, the Italian Lakes and Milan <i>Dr. Watson</i>	Sweden and her Neighbors <i>Dr. Watson</i>	Norwegian Artists <i>Dr. Watson</i>	Master Landscape Paintings of Spring and Summer <i>Dr. Watson</i>	
h Ruth	Members' Studio	Members' Studio	NO PROGRAM	NO PROGRAM	<b>September 30</b> Summer Rhapsody, 1951 <i>Dr. Watson</i>
Studio	Switzerland, the Italian Lakes and Milan <i>Dr. Watson</i>	Italy at Work <i>Dr. Watson</i>	Sweden and her Neighbors <i>Dr. Watson</i>	NO PROGRAM	
rk	NO PROGRAM	Sweden and her Neighbors <i>Dr. Watson</i>	NO PROGRAM	NO PROGRAM	
e	<b>April 28</b> Summer to Remember	<b>May 5</b> Sketches and Sketch Books	<b>May 12</b> Sketches and Sketch Books	<b>May 19</b> Final Sketch Class	<b>September 30</b> Summer Rhapsody, 1951 <i>Dr. Watson</i>
are					
the and	<b>April 29</b> Switzerland, the Italian Lakes and Milan <i>Dr. Watson</i>	<b>May 6</b> Sweden and her Neighbors <i>Dr. Watson</i>	<b>May 13</b> Sweden and her Neighbors <i>Dr. Watson</i>	<b>May 20</b> NO PROGRAM	

## GOODMAN THEATRE

### Members' Series

In memory of the great playwright, George Bernard Shaw, who died last November, the Goodman Theatre will produce *Pygmalion* on April 12. It will play through April 29, with a matinee on Thursday, April 26. *Pygmalion* is a gay piece and will help us to remember Shaw with laughter and gratitude.

The final production of the current season is a recent Broadway success by Fay Kanin, *Goodbye, My Fancy*. The play was directed in New York by Sam Wanamaker, a graduate of the Goodman Theatre, who also played the male lead in the New York production, sharing honors with Madeleine Carroll. The play will open on May 10 and will play nightly through May 27, with the exception of Mondays and with one matinee on Thursday, May 24.

### Children's Theatre

*Snow White* will be the fourth play in the Children's Theatre this season. It has been kept off the stage for many years because of the extreme popularity of Walt Disney's cartoon version. Naturally, the stage production will lack the film's great variety of sets and costumes, but it will have the inestimable advantage of living actors. *Snow White and the Seven Dwarfs* will open on March 31 and will be performed on Saturday and Sunday afternoons through May 27. There will be a Saturday morning performance on May 5, at 10:30 A.M.

### Permanent Reservations

Members who expect to attend the performances of the Members' Series with some regularity are advised to obtain permanent reservations. This will assure them of the best seats available for the entire season. There will be eight productions, one each month. Opening dates for each play: October 4, November 8, December 6, January 10, February 7, March 6, April 10, May 8. Permanent reservations may still be obtained at the Box Office. No season tickets will be available after Nov. 27.



Salt Forms in the Geyser Basin, from Yellowstone Park:  
A Photographic Survey by Franz Lipp

## NOTES

### Glee Club Concerts

The final concert of the fourteenth season of the Glee Club of the School of the Art Institute will be given Wednesday, June 6 and Sunday, June 10, at 3:15 P.M. in Blackstone Hall. Earl Mitchell is the accompanist and Charles Fabens Kelley is the conductor.

### Summer Sketch Class for Children

There will be a summer sketch class for children of Members beginning at 10:30 A.M. on Tuesday, July 3, for the five Tuesdays in July and the first in August, ending August 7. The classes will meet in Fullerton Hall where charcoal and paper will be available for ten cents. Children from six years to high school age will be included. Admittance by Membership Card only.

### Open Daily

The Art Institute is open daily from 9:00 A.M. to 5:00 P.M.; Sundays from 12:00 noon to 5:00 P.M.



